

The Cleveland
Museum
of Art

WINTER

Members Magazine

Current Exhibitions

Cover: Head of Christ, a detail from the recently acquired *Crucifix with Scenes of the Passion*. See article, p. 4



Head of a King (ca. 1999–1951 BC, h. 27.5 cm. Musée du Louvre), from *Pharaohs*

PHARAOHS: TREASURES OF EGYPTIAN ART FROM THE LOUVRE

Special Exhibition Gallery, through April 14
Royal portraits from one of the greatest collections of Egyptian art
Sponsored by Society Bank/KeyCorp

SETS AND SERIES: FIVE CENTURIES OF MASTER PRINTS

Galleries 104, 109–112, through May 5
Masterpieces of printmaking in serial formats

ROBERT GLENN KETCHUM: LANDSCAPE PHOTOGRAPHS

Gallery 105, March 29–June 2
A recently donated collection probes the interaction of people and nature

GREEK ISLAND EMBROIDERIES

Gallery 106, through Spring 1997
Treasures of a vanished folk art

From the Director

Dear Members,

April 14 is the last day you can appreciate the splendor of *Pharaohs*. After that, the 30 royal images from Paris head back to their soon-to-reopen galleries at the Louvre and our 10 works return to their places in our own Egyptian galleries. I want to share with you the very first entry in our visitor comment book because it sums up the power of this exhibition better than I ever could: "This is the highest-quality exhibit I have ever seen." Be sure to take this opportunity to see these great works of art together in Cleveland for what will surely be the only such occasion in any of our lifetimes. Note also that, because of heavy weekend attendance, we're opening the show at 11:00 on Sundays, two hours early.

On our cover this month is one of last year's major additions to the permanent collection, the great *Crucifix with Scenes of the Passion* from the 13th century, which has undergone a thorough conservation treatment and is now on view in gallery 213. An article in this issue, written by Associate Curator of Paintings Alan Chong and Paintings Conservator Marcia Steele, discusses the cross and describes the delicate conservation process. If you think the cross looks wonderful in print reproduction, wait until you experience it in person.

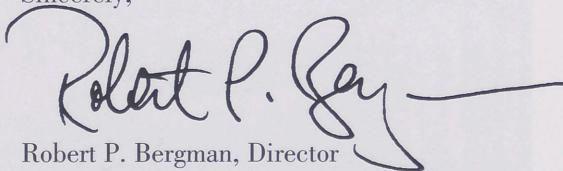
Many of you are aware that we at the museum have been immersed in an intense but rewarding strategic planning process for the past few months. The process will surely validate

many of the museum's traditional approaches and programs, but, more important, it will indicate new directions and emphases appropriate to the dynamic and evolving role of art museums in contemporary society.

Our approach, which involved continual input from the entire museum staff and from many members of the community, embodies the rich traditions and broad ambitions of this museum. This planning initiative, we hope, will help everyone associated with the museum to focus on a powerful institutional vision for the next century.

As the plan nears completion, thanks are due to all museum members and community representatives who shared their thoughts, participated in community focus groups, and attended the director's forum lectures or listened to them on WCPN (90.3 FM) radio. Finally, please join me in thanking the many members of the board and staff of the museum for tireless effort in contributing to this strategic plan—their seriousness of purpose, loyalty to this institution, and dedication to the community have been inspirational.

Sincerely,



Robert P. Bergman, Director



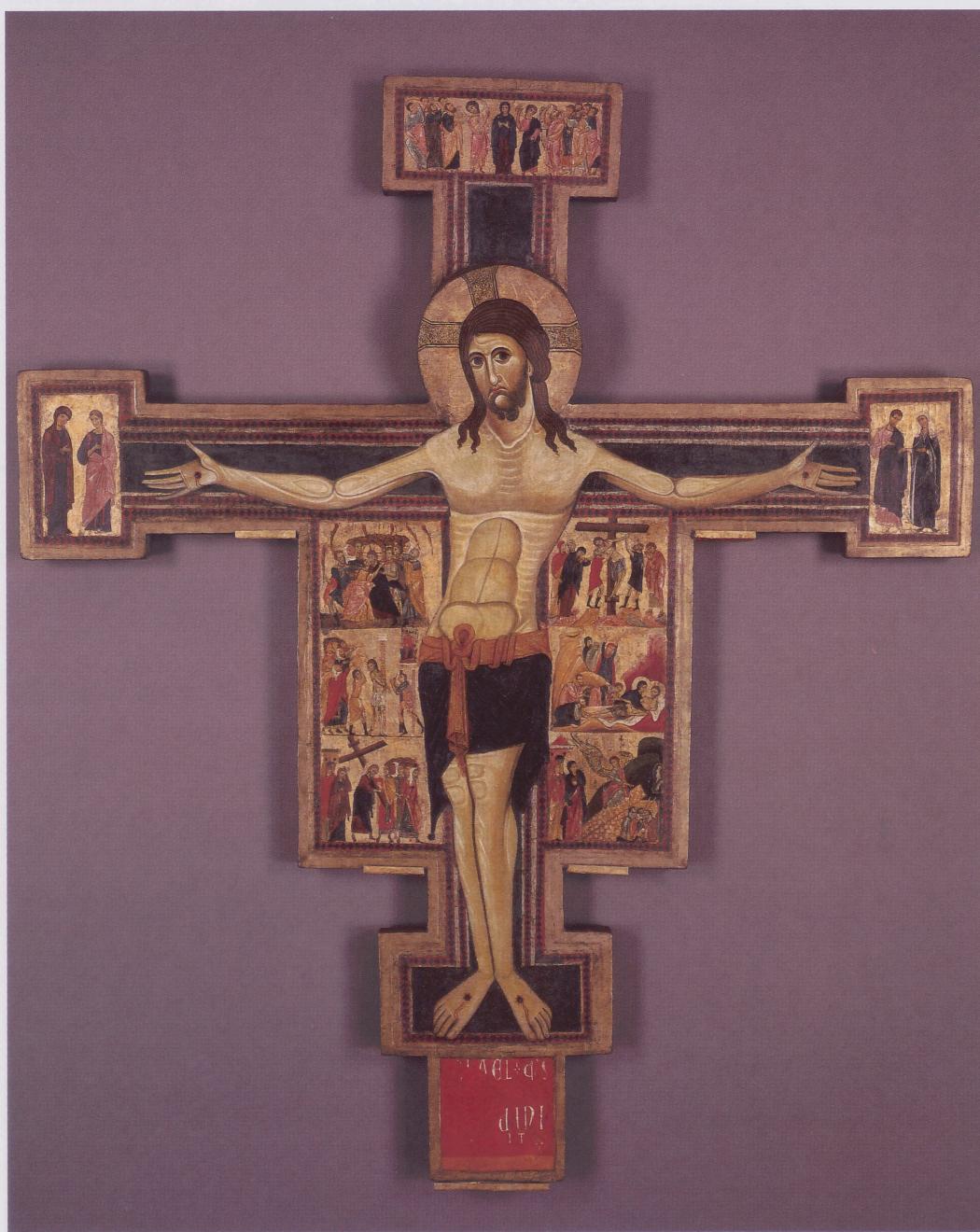
Pharaoh Jordan
Mahome greets a
few of his subjects
at the members
preview for
Pharaohs

Triumphant Christ

Among the earliest Italian panel paintings to survive are painted crucifixes dating as early as the 11th century. Made in the shape of a cross, such crucifixes were placed in nearly every church in Italy as well as many smaller chapels and remained popular until about 1350, when the decoration of churches began to change radically with the rise of the painted altarpiece.

The majestic crucifix that the Cleveland Museum of Art recently acquired is one of the few elaborate crosses to have left Italy and the

only one with such apron scenes in the United States. Painted on a wood panel more than six feet high, Christ is shown alive, triumphant over death. Italian painters abandoned this way of presenting Christ around 1250, preferring to show him suffering, with tears flowing down his face and his body sagging dramatically. In addition to the figure of Christ, the Cleveland cross contains six smaller scenes of the Passion, the events surrounding Christ's crucifixion. These highly detailed and very expressive subsidiary scenes are found only in early crucifixes made before the mid-1200s. *Crucifix*



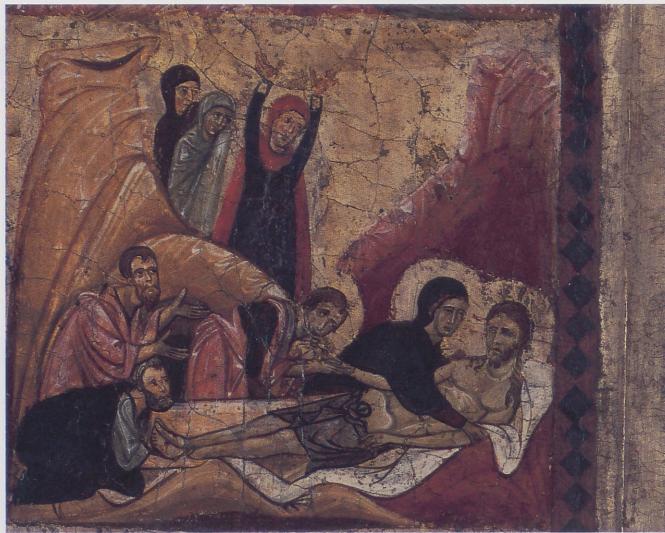
The Crucifix with Scenes of the Passion (Italian, about 1230–40, tempera and gold on wood, 185 x 160 cm. Leonard C. Hanna, Jr., Fund 95.5) was named one of the top three museum acquisitions for 1995 by *Apollo* magazine



The main figure of Christ and all the small subsidiary scenes have been almost perfectly preserved, as is evident in these details showing scenes from the Passion (the Arrest and the Lamentation). When the cross arrived in Cleveland in early 1995, these sections were cleaned and some small losses repaired. The decorative bands surrounding the

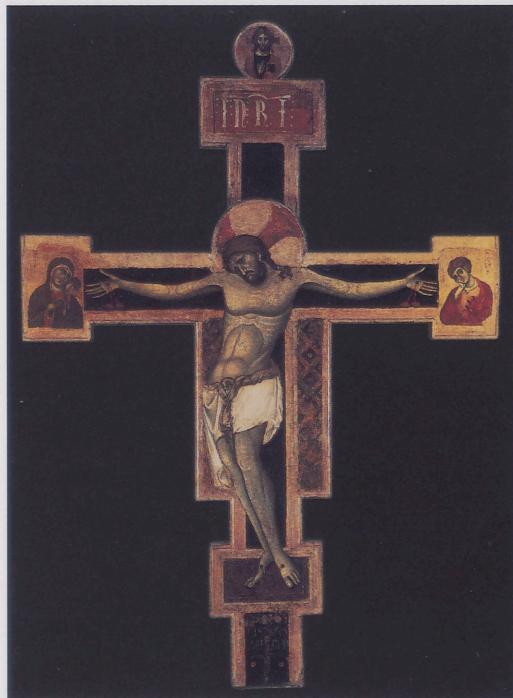
with Scenes of the Passion represents the culmination of this early phase of Italian painting.

Christ, still alive on the cross, stares intently at the viewer, seeming to overcome death. This defiance foreshadows his later Resurrection. The main figure also forms part of the larger narrative sequence of the smaller scenes. The story of the Passion of Christ begins at the upper left with the Arrest, where Judas is shown kissing and embracing Christ as other figures gather behind. The narrative con-



scenes show traces of an original red strip with blue lozenges, as well as some silver gilding. These bands were reconstructed based on the original patterns. The extreme outer edge of the cross was damaged and then repaired early in this century; this area was left unchanged

tinues downward with the Flagellation and Christ carrying the cross. The next event is the Crucifixion itself, represented by the main figure of Christ shown nailed to the cross, lamented in the left terminal by the Virgin Mary and St. John and on the right by two saints, perhaps St. James Major and St. Bona. The story continues on the right with the Descent from the Cross, the Lamentation, and the three Marys discovering the empty tomb. The conclusion, the Ascension of Christ, is presented



After about 1250, most Italian artists preferred to depict Christ dead or dying on the cross, as in this example by another painter from Pisa, Giunta Pisano (Museo Nazionale di San Matteo, Pisa). Giunta also eliminated the smaller scenes of the Passion so that nothing detracts from the drama of the main suffering figure. Yet the musculature, loin cloth, and hair are similar to Cleveland's Crucifix. Even though Christ is shown alive in the museum's painting, the body has a little of the sway of Pisano's work. Whether the painter of Cleveland's cross created his work just before Giunta or was influenced by his example while continuing to work in an older format is difficult to determine. In any case, Cleveland's crucifix is a valuable new signpost in the development of painting in Tuscany. Later artists came to prefer the pathos and dramatic emotion of the dying Christ, a subject perfected by Cimabue and Giotto around 1300.

at the very top of the cross, where the Virgin, surrounded by angels and apostles, gazes upward.

Although the identity of the artist of the crucifix remains somewhat of a mystery, its style and format indicate that it was produced in the city of Pisa, a major center of culture and trade in the late Middle Ages. Indeed, from 1000 until its defeat by Genoa in 1284, Pisa was one of the most powerful cities in the Mediterranean. Pisa's famous Leaning Tower, as well as its cathedral and baptistery, were all under construction at the time the Cleveland cross was being painted. Moreover, a celebrated and influential school of sculpture was also active in the town.

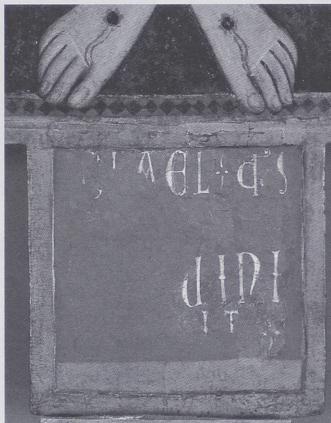
Pisa's strategic importance as a commercial center meant that painters could easily have seen examples of painting from Byzantine lands. The overall style of the work may be described as Romanesque (a term used to designate the formal approach of much art produced from the 11th through the end of the 13th century). But the head of Christ in Cleveland's *Crucifix*, especially in the uninterrupted flowing lines of the hair and beard, is descended directly from highly stylized Byzantine icons. Despite these eastern influences, other aspects of the work remain Italian. Indeed, the very idea of painting the crucified Christ nearly life-size

on the cross is specifically Italian. Further, the figures in the smaller scenes are different in style from the large Christ. Stockier in proportion, they were quickly and energetically painted. Many of the smaller scenes are boldly colored in orange, green, and red.

Nine pieces of wood were joined together to create the *Crucifix*. Two major planks overlap to form the basic shape of the cross, and smaller additional pieces were added as projections to the ends. The wood is poplar, which was used for nearly all Italian panel paintings of the Renaissance. The entire cross was covered with glue and gesso, a type of plaster. The outlines of most of the figures were incised into this smooth surface. Gold leaf was then applied to background areas before the figures themselves were painted in tempera.

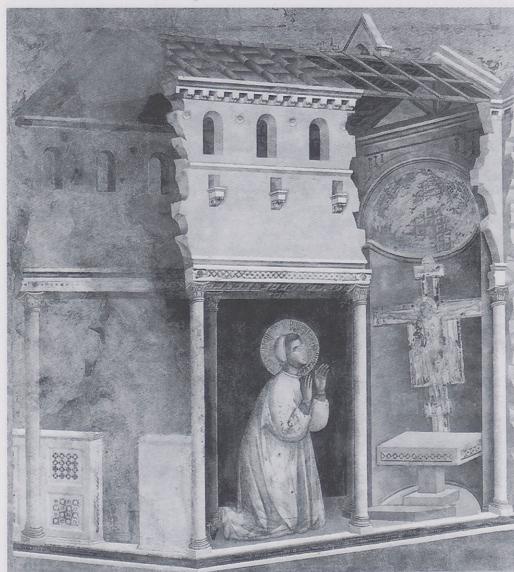
X-radiographs have shown how the cross was constructed and repaired over the years. Christ's head and halo are painted onto a separate piece of wood that was attached with four wooden pegs. The edge of the halo originally consisted of projecting knobs, later damaged and repaired. Given the great age and delicacy of the painting, the older repairs were left in place.

Little information exists about the history of the new cross, which was unknown before 1986. However, these frescoes by Giotto depicting the life of St. Francis (around 1300, San Francesco, Assisi) show how it may have been displayed. On the left, a painted crucifix is placed on a small altar, while



■ Alan Chong, Associate Curator, Paintings
Marcia Steele, Conservator of Paintings

The artist of the *Crucifix* signed the work in large bold letters at the base. Although art of the 13th century is sometimes thought to have been produced by anonymous artisans, in fact artists were already beginning to assert their personalities. Individual painters were appreciated for their work, just as this artist made sure we knew his name. The portion of the signature that survives may read, in Latin, "Michele son of ...vini painted this." So while we believe the artist was named Michele, only the ending of his family name remains



Little information exists about the history of the new cross, which was unknown before 1986. However, these frescoes by Giotto depicting the life of St. Francis (around 1300, San Francesco, Assisi) show how it may have been displayed. On the left, a painted crucifix is placed on a small altar, while



at the right, a crucifix, along with two other large paintings, is placed on a beam that separates the sanctuary from the nave of a large church. Whatever their placement, painted crosses were a principal feature of Italian churches in the 12th and 13th centuries

A Reverence for Beauty

**ROBERT
GLENN
KETCHUM:
LANDSCAPE
PHOTO-
GRAPHS**
March 29–
June 2, 1996

Photographing what Robert Glenn Ketchum calls the “visual superstars” of the American landscape—Old Faithful, El Capitan, the Grand Canyon, for example—has never held his interest. Instead, the shapes, colors, and life abundant in the most ordinary views attract his attention. While the landscape photographers Ansel Adams and Edward Weston and the 19th-century painter Thomas Cole have influenced his work, Ketchum sees his photographs in the tradition of abstract expressionism. He was one of the earliest photographers to focus on scale, size, and color as they relate to painting.

Using photography as a tool, Ketchum hopes to stimulate awareness of what he considers are the underlying causes of impending ecological disasters: the management of federal land and natural resources. His work is organized into series in which a particular site, such as Alaska’s Tongass rain forest, the Hudson River, or the Cuyahoga Valley National Recreation Area, becomes a universal symbol of degradation and regeneration in the natural world. When asked if he saw himself as an artist or an environmental activist, Ketchum

replied, “I think of myself as a colorist. Regardless of my concerns, formal or political, regardless of the context of the work and the works by which I define these individual ideas and projects, all of them are united by a single pervasive interest that overrides all others—my use of color.” Here color conveys his reverence for beauty and a sense of energy and intensity of experience. It also portrays his belief in the eternality of all living things. Allusion to the specific, including titles, individual monuments, and even the horizon, are eliminated. By removing the referential, the eye focuses on the im-

mediate and everything within the photograph takes on equal importance.

This exhibition is a small selection of a substantial gift of 21 prints by Ketchum, donated to the museum by the Advocacy Arts Foundation. They provide a welcome current perspective on a major theme that has occupied photographers throughout the history of the medium.

■ Karen L. Churchill, Photography Research Assistant, Modern Art



CVNRA #158 from the series *Overlooked in America* explores Ketchum’s major themes—that we pay little attention to the causes of environmental mismanagement and the beauty of the “nearby” (silver dye bleach process print, 1986, 47.1 x 59.7 cm, gift of the Advocacy Arts Foundation 1995.195)

Everybody Loves a Parade



Parade the Circle is coproduced by the Cleveland Museum of Art and University Circle, Inc., and is sponsored by Metropolitan Savings Bank with generous support from the George Gund Foundation and the Ohio Arts Council.

A big white tent, the main workshop facility for the Parade the Circle Celebration, dominates the museum's parking lot from late April through the beginning of June every year. Prospective paraders come with ideas that evolve into fanciful realities thanks to the enthusiastic assistance of the trained artists who guide participants in the design and structural engineering of their entries. Along the way the participants, all from different communities, encounter people they never would have met had they not been searching for paste or just the right color of blue fabric or paint.

**"Make us into
Matisse cutouts,
colorful and easy
to carry."**

Friendships develop over hours of making papier-mâché props, stitching costumes, or practicing choreographed routines that transform colors into motion and ensembles into life. One of the most innovative outreach programs of the education department, the parade builds communities. It has become the premiere community arts event in Cleveland and boasts extraordinarily strong minority-based participation. Only seven years old, Parade the Circle has grown from 150 participants and 2,000 spectators in 1990 to 1,500 participants and 25,000 spectators in 1995.

**Matisse cutouts,
an inspiration of
participants in the
art therapy pro-
gram at Abington
Arms, roll along
to the jive and
jammer of samba
music**

Unlike political or holiday parades that have a one-day life, Parade the Circle is a process that can take up to ten months to complete and requires the participation of many. In this way, it follows the tradition of community festivity that thrives today in many countries, celebrating religious events and planting and harvest days. Even in a high-tech society like Japan's, the national calendar is accented by traditional festivals or *matsuri*.

Those parades or festivals include colorful hand-carried or pushed carts and shrines that can weigh as much as two tons—true team efforts that stress the importance of cooperative labor. None of the ensembles in Parade the Circle has weighed that much, but it, too, unites people, capitalizing on collective creativity to produce an art performance that would not have the same emotional or visual impact without the group effort.

The parade now has a theme that changes each year. Last year's entries reflected "art on the wing," and this year participants will dream up floats based on "colors in motion." During the months before the parade, artists work with informal groups, such as families, neighborhood groups, and girl scout troops, and more formal organizations like city recreation centers and some 30 University Circle museums and institutions like the Cleveland Botanical Garden, the Cleveland Music School Settlement, and the Western Reserve Historical Society. For Parade the Circle 1995, residents from Abington Arms, an assisted-living facility in University Circle, and participants in the outpatient therapy program at the Cleveland Clinic created custom-designed floats so

these paraders could move as easily as other marchers. Even autistic children from Mary Bethune Elementary School became a squad of airplanes with swirling propellers that held their attention during the parade.

For spectators who don't know the stories of people and friendships that have evolved during the preparations, the parade consists of dynamic entries and unexpected happenings.

Giant puppets and fantastic fabric constructions swirl on lightweight frames. Seemingly cumbersome constructions move effortlessly through wind or even the rain, thanks to custom-made backpacks designed by artist "Murphy" Winters, who works with Carnival in Trinidad. The London-based artist Ali Pretty, who specializes in community arts programs, adds colored fabrics to the frames. They travel to Cleveland especially for the parade, teaching artists and paraders unique artistic techniques.

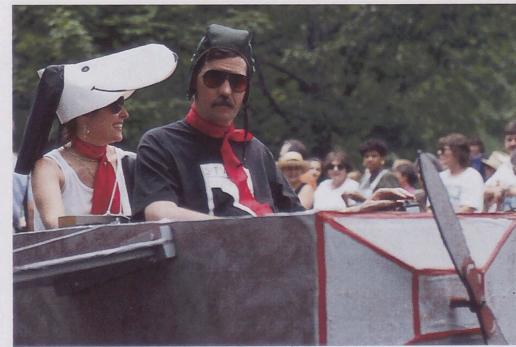
Parade day is like opening a magical box. It's a colorful happening of portable artistic fantasies brought together by people from all over the city who assemble for the first time in the museum parking lot ready to wow spectators. In the mile-long lineup, all marchers are stars no matter what part of the city or which suburb they represent. For this event, all proudly strut their stuff!

See p. 13 for information on the many activities planned for this year. And mark your calendar for Parade the Circle 1996, Saturday, June 8, at noon.

■ Robin VanLear, Community Arts Coordinator



Propellers spinning, the National Air Race Ensemble takes to the pavement. Students from Mary Bethune Elementary School created their Parade the Circle entries in collaboration with the Western Reserve Historical Society



Former national roller skating champion Brian Barrett, now in the Cleveland Clinic's rehabilitation program, again becomes a star—the Red Baron piloting his silver plane in a circle of color and motion. Snoopy (Deana Barrett) goes along for the ride

Film

Tent of Miracles: Four Films by Nelson Pereira dos Santos

Cofounder of Brazil's "Cinema Nôvo" movement of the sixties, Nelson Pereira dos Santos has assembled one of the most impressive bodies of work in Latin American cinema, voicing social concerns, celebrating Brazilian culture, and skirting censorship in 17 features and several shorts shot over 42 years. On Wednesday nights in April we showcase four of his major films from four decades: his neorealist debut *Rio 100 Degrees*, a turning point in Latin American cinema; Cannes award-winner *Barren Lives*; *Tent of Miracles*, about a fictional mulatto folk hero; and the epic drama *Memories of Prison*. Thanks to the Brazilian Consulate in New York for making this series possible. Each film \$4, CMA members \$3.

Laughter Through Tears: Yiddish Film Classics
Five years after our first Yiddish-language film festival, we're back with another Sunday afternoon series of classics restored by the National Center for Jewish Film at Brandeis University. These four movies (*Laughter Through Tears*, *Yiddle with His Fiddle*, *A Letter to Mother*, *The Singing Blacksmith*) come from three countries—Russia, Poland, and the U.S.—but they reflect the lost world of Eastern European shtetl and city life before



In *Yiddle with His Fiddle*, a young woman (Molly Picon) dresses as a boy to join a wandering klezmer band

history decimated and dispersed the Jewish population there. In these movies, high spirits are tempered by unease—reflecting the experience of being a Jew in a rising tide of anti-Semitism, or of being a transplant in a new land. But courage and fortitude win out, as evidenced by the survival of these movies and their renewed popularity. Each film \$4, CMA members \$3.

This series is part of "To Life!" — northern Ohio's 11-month (January–November) celebration of Jewish arts and culture, in which 43 area organizations are participating. The series is coordinated by Great Lakes Theater Festival and the Jewish Community Federation, with marketing support provided, in part, by the George Gund Foundation, funding sources affiliated with the Jewish Community Federation, the Ohio Humanities Council under a grant from the National Endowment for the Humanities, the Samuel Rosenthal Foundation, the Treu-Mart Fund, WCLV-FM, and WVIZ-TV.

2 April/Tuesday

Gallery Talk 1:30 CMA Highlights

3 April/Wednesday

Art Film 12:30 *Egypt: Quest for Eternity* (54 min.)

Gallery Talk 1:30 Contemporary Sculpture. Cavana I.O. Faithwalker

Family Archaeology Camp 4:30–7:00. Lower Level/Education

Lecture 6:00 *Living the High Life: Daily Life of Courtly Egypt*. Barbara A. Kathman

Feature Film 7:30 *Rio 100 Degrees* (Brazil, 1954–56, b&w, subtitles, 100 min.) directed by Nelson Pereira dos Santos. Brazilian authorities temporarily suppressed this authentic portrait—about five young, black slum-dwellers working as peanut vendors—that countered picture-postcard images of Rio. \$4, \$3 CMA members

4 April/Thursday

First Thursday Curatorial consultation for members only, by appointment

Art Film 12:30 *Egypt: Quest for Eternity* (54 min.)

Gallery Talk 1:30 CMA Highlights

Gallery Talk 2:30 Contemporary Sculpture. Cavana I.O. Faithwalker

5 April/Friday

Gallery Talk 1:30 CMA Highlights

6 April/Saturday

Gallery Talk 1:30 CMA Highlights

7 April/Sunday

Gallery Talk 1:30 Contemporary Sculpture. Cavana I.O. Faithwalker. Sign language interpreted

Family Archaeology Camp and Workshops 1:30–4:30. Lower Level/Education

Curator's Recital 2:00 Karel Paukert, organ. Music from Paris

Feature Film 3:30 *Laughter Through Tears* (USSR, 1928, b&w, silent, English intertitles, 92 min.) directed by Grigori Gricher-Cherikover, with Moshele Silberman. Based on Sholem Aleichem's *Motl Peysye, the Cantor's Son*, this silent film paints an unvarnished portrait of prerevolutionary shtetl life. New 35mm print. Live piano accompaniment by Sebastian Birch. \$4, \$3 CMA members

8 April/Monday

Members Day for Pharaohs 1:00–8:00

9 April/Tuesday

Gallery Talk 1:30 CMA Highlights

10 April/Wednesday

Art Film 12:30 *Egypt: The Pharaohs* (20 min.)

Gallery Talk 1:30 Medieval Sculpture. Mary Woodward

Family Archaeology Camp 4:30–7:00. Lower Level/Education

Lecture 6:00 *In Vogue in Ancient Egypt: Keeping up with the Pharaohs*. Barbara A. Kathman

Preconcert Lecture 6:45 Rebecca Fischer gives a free lecture in the Recital Hall before each Subscription Series concert

Feature Film 7:30 *Barren Lives* (Brazil, 1963, b&w, subtitles, 115 min.) directed by Nelson Pereira dos Santos. *The Grapes of Wrath* goes south in this stark masterpiece about despairing migrants in drought-ravaged northern Brazil. From a Graciliano Ramos novel. \$4, \$3 CMA members

Subscription Concert 7:45 Zuzana Růžičková

Růžičková, harpsichord, one of the world's leading keyboard artists. Růžičková's career spans 40 years with solo recitals, ensemble appearances, collaboration with noted soloists, some 60 recordings, and teaching. In her third appearance here, she performs works by Frescobaldi, J. S. Bach, and F. Couperin and dance movements from a 16th-century Swiss manuscript.

Seating is reserved. Tickets available by phone (ext. 282) Monday–Friday, starting Wednesday the 3rd; or at the door starting one hour and fifteen minutes before the concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

11 April/Thursday

Art Film 12:30 *Egypt: The Pharaohs* (20 min.)

Gallery Talk 1:30 CMA Highlights

Gallery Talk 2:30 Medieval Sculpture. Mary Woodward

12 April/Friday

Gallery Talk 1:30 CMA Highlights



Czech harpsichordist Zuzana Růžičková makes her third stop here for a subscription concert, then Scotland's only full-time string quartet, the Edinburgh Quartet, makes its museum debut—both this month



Music

In a **Subscription Concert** on Wednesday the 10th at 7:45, we are presenting *Zuzana Růžičková*, who will play harpsichord works by Frescobaldi, J. S. Bach, and F. Couperin and dance movements from a 16th-century Swiss manuscript. WCLV's *Rebecca Fischer* gives a free **Preconcert Lecture** at 6:45. Tickets are required (see listings for Wednesday the 10th for details).

The 1996–97 Gala Subscription Series will again feature performances by internationally acclaimed soloists and ensembles on Wednesday evenings from fall through spring. *The Baltimore Consort*, fortepianist *Malcolm Bilson*, the *Weilerstein Duo*, the *Cavani and Colorado Quartets*, baritone *Sanford Sylvan*, and harpsichordist *Jory Vinikour* are among the outstanding musicians who will appear during the season. Watch your mailbox in early June for the 1996–97 concerts brochure.

The **Musart Series** features two **Organ Recitals**, one on Sunday the 21st at 2:00 by *Maurice Clerc*, the other on Sunday the 28th at 2:00 by *Jan Hora*. A **Chamber Music Concert** follows Jan Hora's recital on the 28th at 3:30 with the *Edinburgh Quartet* in its museum debut.

Two **Curator's Recitals** round out the month. On Sunday the 7th at 2:00, *Karel Paukert* plays music from Paris on the museum's McMyler organ. Then on Sunday the 14th at 2:00, organist *Bruce Shewitz* and soprano *Nanette Canfield* perform works by 20th-century synagogue composers.

Admission is free unless otherwise indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

The next **Jazz Concert** is part of this year's Tri-C JazzFest on Friday the 19th at 8:00. *Chasin' the Trane* is a tribute to the legacy of John Coltrane, featuring director Joe Lovano on tenor sax, Ravi Coltrane on tenor sax, Dewey Redman on tenor sax, and a rhythm section. Mark Gridley offers a preconcert lecture at 7:00 about Coltrane's music.

13 April/Saturday

Gallery Talk 10:15 *Expressive Lines: Drawing with Pencil*. Marty Blade

All-Day Drawing Workshop 10:30–4:00

Register by Friday the 12th; call ext. 462. An intensive gallery class for beginning to advanced students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon

Gallery Talk 1:30 CMA Highlights

14 April/Sunday

Gallery Talk 1:30 *Medieval Sculpture*.

Mary Woodward

Family Archaeology Camp 1:30–4:30.

Lower Level/Education

Curator's Recital 2:00 *Bruce Shewitz*, organ, with *Nanette Canfield*, soprano. 20th-century synagogue music by Fromm, Steinberg, and Schalit

Feature Film 3:30 *Yiddle with His Fiddle* (Poland, 1936, b&w, subtitles, 92 min.) directed by Joseph Green and Jan Nowina-Przybyski, with Molly Picon. Widely beloved hit musical in which a young woman disguises herself as a boy to join a wandering klezmer band. New 35mm print. \$4, \$3 CMA members

16 April/Tuesday

Gallery Talk 1:30 CMA Highlights

17 April/Wednesday

Gallery Talk 1:30 *A Visit to the Archaeology Camp*. Bob Dewey

Harvey Buchanan Lecture 5:30 *Journeys to Cleveland: The Histories of Three Objects in the Medieval Treasury*. Neil Stratford, the British Museum

Feature Film 6:45 *Memories of Prison* (Brazil, 1984, color, subtitles, 174 min.) directed by Nelson Pereira dos Santos. An aloof, solitary, left-wing author imprisoned in 1930s Brazil becomes more humane and more committed during his hellish ordeal. From an autobiographical novel by Graciliano Ramos. \$4, \$3 CMA members

Lecture 7:00 *A Developmental View of My Work*. Renie Bresking Adams. Cosponsored by the Textile Art Alliance

18 April/Thursday

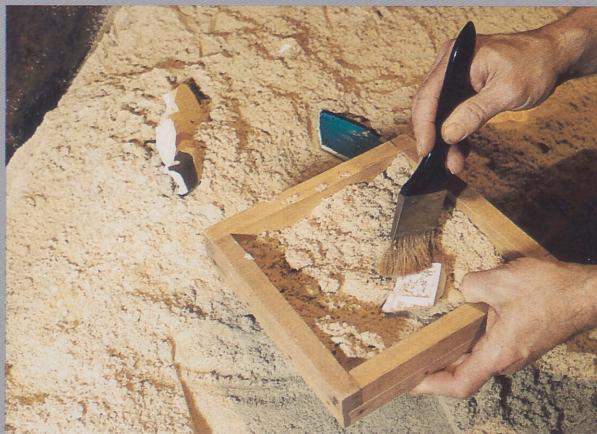
Gallery Talk 1:30 CMA Highlights

Gallery Talk 2:30 *A Visit to the Archaeology Camp*. Bob Dewey

Tours, Talks, Lectures, Classes

Catch a free highlights tour or gallery talk any day at 1:30. **Highlights Tours** are on Tuesdays, Thursdays, Fridays, and Saturdays, and **Thematic Gallery Talks** on specific topics in the collection are on Wednesdays and Sundays and also Thursdays at 2:30. A sign language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

A Pharaohs Lecture Series, *Pharaoh and His Subjects: Art and Life in Ancient Egypt*, concludes with *Living the High Life: Daily Life of Courtly Egypt* on Wednesday the 3rd and *In Vogue in Ancient Egypt: Keeping up with the Pharaohs* on Wednesday the 10th at 6:00; Barbara A. Kathman offers both. There are three **Guest Lectures**. On Wednesday the 17th at 5:30 is the annual Harvey Buchanan lecture, wherein the British Museum's Neil Stratford discusses our medieval treasury; at 7:00 that same evening is *A Developmental View of My Work* by Renie Bresking Adams,



Bob Dewey leads *A Visit to the Archaeology Camp*, the 17th, 18th, and 21st

cosponsored by the Textile Art Alliance. On Wednesday the 24th at 8:00 is *Two Greek Sculptors Named Scopas* by Olga Palagia, of the University of Athens, cosponsored by the Cleveland Archeological Society.

Parents whose children are in Saturday morning Young Peoples Classes might want to drop in on **Games Children Play**, Saturdays at 10:15, a free series of gallery talks and art activities.

The full range of *Pharaohs* programming is detailed on p. 15.

The Pharaohs Archaeology Camp (see p. 15) isn't the only **Hands-on Art** this month. Sun-Hee J. Kwon's monthly **All-Day Drawing Workshop** in the galleries is 10:30–4:00 on Saturday the 13th. Register (\$20) by Friday the 12th; call ext. 462. This month's **Family Express** free drop-in workshop, *Shape Up* (on a theme of shapes), is 3:00–4:30 on the 21st.

19 April/Friday

Gallery Talk 1:30 CMA Highlights

JazzFest Concert 8:00 *Chasin' the Trane*, a tribute to the legacy of John Coltrane, features director Joe Lovano on tenor sax, Ravi Coltrane on tenor sax, Dewey Redman on tenor sax, and a rhythm section. Coltrane is one of the most widely imitated sax players in history, with rare technical mastery and influences ranging from gospel and the blues to Monk and Dizzy. Preconcert lecture at 7:00 by Mark Gridley. Tickets, \$15, are available through Tri-C JazzFest at 987-4400 or at the door

20 April/Saturday

Gallery Talk 10:15 *The Aesthetic Zoo: Animals in Art*. Penelope D. Buchanan

Gallery Talk 1:30 CMA Highlights

21 April/Sunday

Gallery Talk 1:30 *A Visit to the Archaeology Camp*. Bob Dewey

A Circle of Masks 2:00–5:00. Drop in anytime for this kickoff Parade the Circle event. Artists help you make paper masks; choreographers lead you in setting these masks in motion; and a Cleveland School of the Arts ensemble, the Yard, premieres a new masked dance. Gather at 4:30 at the south steps and watch or join us as drummers and masked dancers present the day's finale. This year's parade poster and T-shirt will be unveiled and will be for sale. Free; no registration required

Organ Recital 2:00 Maurice Clerc. The prize-winning French recitalist is organist of the Cathedral of St. Bénigne in Dijon. He performs compositions by his countrymen Cochereau (with whom he studied), Franck, Vierne, Langlais, and Tournemire

Family Express 3:00–4:30 *Shape Up*. Find shapes in old and new sculptures and create your own shapes in space in this family workshop. Free drop-in workshop

Feature Film 3:30 *A Letter to Mother* (Poland, 1939, b&w, subtitles, 106 min.) directed by Joseph Green, with Lucy Gehrman. This tearjerker about the breakup of a family of Ukrainian Jews was one of the last Polish films made before the Nazi invasion. "Arguably the most artful and shameless of Yiddish weepies." —J. Hoberman. \$4, \$3 CMA members

23 April/Tuesday

Gallery Talk 1:30 CMA Highlights

24 April/Wednesday

Gallery Talk 1:30 *The American Ashcan School*. Marty Blade

Feature Film 7:30 *Tent of Miracles* (Brazil, 1977, color, subtitles, 132 min.) directed by Nelson Pereira dos Santos. A turn-of-the-century mulatto anthropologist who advocated interracial breeding is researched and rehabilitated in this sexy, satiric celebration of Brazilian multiculturalism. From a Jorge Amado novel. \$4, \$3 CMA members

Lecture 8:00 *Two Greek Sculptors Named Scopas*. Olga Palagia, University of Athens. Cosponsored by the Cleveland Archeological Society

25 April/Thursday

Gallery Talk 1:30 CMA Highlights

Gallery Talk 2:30 *The American Ashcan School*. Marty Blade

26 April/Friday

Gallery Talk 1:30 CMA Highlights

This small funerary statuette of Ramesses IV (1153–1147 BC. Musée du Louvre) is one of very few objects made of wood to have survived from ancient Egypt





Parade the Circle workshops begin officially with the April 21 Circle of Masks free festival and performance event. After that, you can build a float, learn a dance, make a banner, or walk on stilts—whatever you need to prepare for the June 8 parade.

To March in June, Start Now

The theme of the 1996 **Parade the Circle Celebration**, Saturday, June 8, at 12:00 noon, is *Colors in Motion*. Join dozens of University Circle institutions and some of Cleveland's finest visual, musical, and performing artists in a unique annual community arts event. To join us as a parader, register by June 5; fee \$2.00. No commercial logos, motorized vehicles (except wheelchairs), or live animals, please. The parade is sponsored by Metropolitan Savings Bank with generous support from the George Gund Foundation and the Ohio Arts Council.

To get yourself in the proper "I want to get ready to be in a parade" kind of mood, drop in anytime between 2:00 and 5:00 on Sunday the 21st for **A Circle of Masks**, the official (and free) parade kickoff event. Artists help you make paper masks and choreographers help you set these masks in motion, while in the galleries the Cleveland School of the Arts dance ensemble, the Yard, premieres a new masked dance piece. At 4:30, gather at the south steps to watch or join in as professional drummers and masked dancers present the day's finale. This year's Parade the Circle poster and T-shirt will be unveiled and for sale.

The museum offers a series of **Drop-in Parade Workshops** for all ages. For a one-time fee (\$35/family, \$15/individual; includes

materials and parade entry), you can attend as many of these workshops as you like and have an artist help you create your parade entry. Children under 16 must be accompanied by someone older. For information or to register, call ext. 483 or stop in during the first half-hour of any workshop. These are held Saturdays, April 27–June 1, 1:00–4:00; Sundays, April 28–June 2, 2:00–5:00; and Wednesdays, May 1–June 5, 6:30–9:30.

Other parade workshops include **Opening Flags on Opening Day**, Saturday, April 27, 1:00–4:00, and Sunday, April 28, 2:00–5:00. Join Ali Pretty, visiting textile artist from London, and design and create your own batik pennant. In our **Stiltwalking Weekend**, Saturday, May 11, 1:00–4:00, and Sunday, May 12, 2:00–5:00, you can learn from stiltwalking experts how to be very tall without falling down. Fees are detailed in the listings. You may also want to partake in a three-week **Batik Banner Workshop** led by Ali Pretty on Thursdays the 11th, 18th, and 25th from 9:30 to noon; the cost is \$50 for all three sessions, including materials.

A flyer detailing all the Parade the Circle activities is available in the north lobby.

27 April/Saturday

Opening Flags on Opening Day 1:00–4:00. Couldn't get Indians tickets? Go for your own pennant—join Ali Pretty, visiting textile artist from London, and create your own batik pennant for the opening of this year's parade. Advance registration required: \$12/family, \$5/person with drop-in parade workshop registration or \$30/family, \$12/person for batik weekend only.

Gallery Talk 10:15 *ImaginAsia: Stories from Far Away Places*. Marjorie Williams

Drop-in Parade Workshops 1:00–4:00. Artists help participants make masks, costumes, floats, and giant puppets using papier-mâché, fabric, chicken wire, and a wide variety of recycled materials. Parade posters and T-shirts are for sale at each workshop.

Gallery Talk 1:30 CMA Highlights

28 April/Sunday

Gallery Talk 1:30 *The American Ashcan School*. Marty Blade

Opening Flags on Opening Day 2:00–5:00. See Saturday the 27th for details

Drop-in Parade Workshops 2:00–5:00. See Saturday the 27th for details

Feature Film 1:30 and 3:30 *The Singing Blacksmith* (USA, 1938, b&w, subtitles, 95 min.) directed by Edgar G. Ulmer, with Moishe Oysher. A hard-living womanizer is subdued by a progressive young woman in this old-world shtetl melodrama that was shot in New Jersey. \$4, \$3 CMA members

Organ Recital 2:00 Jan Hora. The renowned Czech performer and teacher appears frequently throughout Europe and North America. He returns to the museum with a program of works by J. S. Bach, Eben, Musil, and Klusák

Chamber Music Concert 3:30 *The Edinburgh Quartet*. For more than 35 years, Scotland's only full-time string quartet has been performing repertoire ranging from the mid-18th century to avant-garde compositions in live and recorded appearances throughout the world. The ensemble's museum debut program includes quartets by Mozart and Tchaikovsky and Kenneth Leighton's *Seven Variations for Quartet*

30 April/Tuesday

Gallery Talk 1:30 CMA Highlights



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

The Museum's Donor Circles

The highest levels of annual membership at the museum are the Patron Sponsors, Collectors Circle, Founders Society, President's Circle, and Director's Circle. We profile the top four giving levels (as of February 20) this month. We'll list all the Director's Circle members in May.

Patron Sponsors (\$25,000 or more)

There's a new level of annual giving at the museum. Patron Sponsors, now the highest category of individual annual giving, includes donors who make yearly gifts of \$25,000 or more. Patron Sponsors may cosponsor a major exhibition or fully sponsor an exhibition in the prints and drawings, photography, or textile galleries, or they may choose to sponsor a special project or program. Members receive all benefits and are invited to all programs of the Collectors Circle, Founders Society, President's Circle, and Director's Circle.

Charter Patron Sponsor members

Mr. and Mrs. Leigh Carter	Mr. and Mrs. Jon A. Lindseth
Mr. and Mrs. George Gund III	Mr. and Mrs. Bruce V. Mavec
Mr. and Mrs. Michael J. Horvitz	Mr. and Mrs. Edwin Roth
	Mr. and Mrs. Michael Sherwin
	Mr. and Mrs. Richard Watson

Collectors Circle (\$10,000–24,499)

The third annual Collectors Circle trip will be to Rome (October 8–12). The trip, conducted by Director Robert Bergman with celebrated Roman guide Nancy DeConciliis, will focus on monuments and works of art from various epochs. Members receive all benefits and are invited to all programs of the Founders Society, President's Circle, and Director's Circle.

Collectors Circle members

Anonymous	Mr. and Mrs. Alfred Rankin, Jr.
Mr. and Mrs. Quentin Alexander	Mrs. Max Ratner
Mr. and Mrs. Lawrence Beyer	Mr. and Mrs. James Reid, Jr.
Mrs. Noah Butkin	Mr. and Mrs. Robert Reinberger and Mr. and Mrs. William Reinberger
Mr. and Mrs. John Drinko	Mr. and Mrs. William Robertson
Dr. and Mrs. Michael Eppig	Mr. and Mrs. Leighton Rosenthal
Loren and Birgit Hershey	Dr. and Mrs. Keith Smith
Mr. and Mrs. Edward Kilroy	Mrs. Kelvin Smith
Mr. and Mrs. Robert Klein	Mr. and Mrs. Eugene Stevens
Charlotte Kramer and Leonard Schwartz	Morris S. Stone Family Philanthropic Fund of the Jewish Community Federation
Mr. and Mrs. Edward Merrin	Mr. and Mrs. Hugh Whiting
Mr. and Mrs. David Morgenthaler	Miss Helen Zink
Lucia Nash	
Mrs. Alfred Rankin	

Founders Society (\$5,000–9,999)

The annual spring trip (May 2–4) is to Toronto to explore private collections, museums, and architecture. In 1995 Glenn Lowry, recently appointed director of the

Founders Society members

Mr. and Mrs. James Bartlett	Mr. and Mrs. John Hildt
Mrs. Sevier Bonnie, Jr.	Mr. and Mrs. Arthur Holden, Jr.
Mr. and Mrs. John Breen	Mrs. Robert Hornung
Mr. and Mrs. Paul Brentlinger	Marguerite Humphrey
Mr. and Mrs. John Dempsey, Jr.	Patience and George Humphrey II
Mrs. John Dempsey	Mr. and Mrs. Robert Immerman
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Hubert Fairchild	The Kangesser Foundation
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Mrs. Robert Gale, Jr.	Mr. and Mrs. Dennis LaBarre
Mr. and Mrs. Robert Gillespie	Mr. and Mrs. Jack Lampl
Mr. and Mrs. Richard Gridley	
Mrs. Newman Halvorson	

President's Circle (\$2,500–4,999)

The annual President's Circle black-tie dinner party on March 11 highlights the museum's collection of ancient Egyptian

President's Circle members

Mr. and Mrs. Chace Anderson	Mr. and Mrs. George Daniels
John Anderson	Mr. and Mrs. James Dintaman
Mr. and Mrs. Randall Barbatto	Mr. and Mrs. Robert Duvin
Dr. and Mrs. Henry Bohlman	Ethel Zuckerman/Natalie and Morton Epstein Philanthropic Fund of the Jewish Community Federation
Mr. and Mrs. Willard Brown	Jane Iglauer Fallon
Mrs. Austin Chinn	Mr. and Mrs. Allen Huntington Ford
Mr. and Mrs. Roger Clapp	Dr. Marvin Freeman
Mr. and Mrs. Gerald Conway	Mr. and Mrs. Robert Friedman
Mr. and Mrs. Robert Cull	Mrs. J. Harrington Glidden

Estate Planning Seminar

The Cleveland Museum of Art is hosting a free estate planning seminar on Thursday, May 16 at 3:00. This is an opportunity to hear from several experts in the field, including James R. Bright, J. Donald Cairns, and M. Elizabeth Monihan, all from the law firm of Spieth Bell McCurdy and Newell. Intended as a general information session, the seminar is geared to the layperson's

Museum of Modern Art, was the featured expert at the annual Founders Society black-tie dinner. Members receive all benefits and are invited to all programs of the President's Circle and Director's Circle.

Lorraine Lepere	Mr. and Mrs. Boake Sells
Toby Devan Lewis	Dr. Gerard and Phyllis Seltzer
Mr. and Mrs. Morton Mandel	Kathleen Burke Sherwin
Mr. and Mrs. S. Sterling McMillan III	Phyllis Sloane
Mrs. Louis Myers	Mr. and Mrs. Herbert Spring
Mr. and Mrs. Stephen Myers	Mr. and Mrs. Howard Strang
Mrs. R. Henry Norweb, Jr.	Susan and John Turben Foundation
Mrs. F. J. O'Neill	Mr. and Mrs. Richard Barclay Tullis
Mr. George Oliva, Jr.	Dr. and Mrs. Paul Vignos
Mrs. A. Dean Perry	Mr. and Mrs. John Wasmer, Jr.
Mr. and Mrs. Frank Porter Robinson	Mrs. Paul Wurzburger
Mr. and Mrs. Lawrence Robinson	Dr. Norman Zaworski
Mr. and Mrs. Elliott Schlang	Frances R. Zverina
Dinah Seiver and Thomas Foster	

art with tours by the director and ancient art curators. Members receive all benefits and are invited to all programs of the Director's Circle.

Joseph Gorman	Harold and Clare Minoff
Mr. and Mrs. Robert Gries	Mr. and Mrs. John Morley
Mrs. Harry Richard Horvitz	Mr. and Mrs. Stephen C. Morris II
Dorothy Humel Hovorka	Nicholas and Sue Peay
Louis D. Kacaliffe Foundation	Dr. and Mrs. Harlan Peterjohn
Kohn-Jeseloff Foundation, Inc., Kathryn Kohn Reiger, Vice President	Mr. and Mrs. Alan Reid
Mr. and Mrs. Arthur Lafave, Jr.	Smith Family Foundation
Mr. and Mrs. Edward Lozick	Mr. and Mrs. Nelson Talbott
Mr. and Mrs. Thomas Mann	Mrs. Willaim Treuhaft
Caroline White Macnaughton	Mrs. Lewis Williams
Mrs. Herbert McBride	

For further information
about the museum donor programs, please call Ann Sethness, ext. 153.

level of familiarity with the law and will focus on issues to be considered in the process of creating a will, living trust, charitable trust, and related estate planning documents. All members of the museum are invited to attend. To reserve your place, please mail or fax (216/231-6565) the form below to Kate Sellers, director of development and external affairs.

Please reserve _____ places at the May 16 estate planning seminar

Name _____

Street Address _____

City, State, Zip code _____

Telephone _____

PHARAOHS

Hours and Tickets

Special Hours: *Pharaohs* is open during regular museum hours except as follows: the exhibition opens at 11:00 Tuesday–Friday to accommodate morning school groups; and, because of heavy weekend attendance, the show opens two hours early on Sundays, at 11:00 (the store and cafe open then as well; the rest of the museum opens at 1:00).

All Tickets Are Timed. Members receive free tickets as follows: **Individual, Senior, and Student**, one free ticket per visit; **Senior Couple and Life**, two tickets per visit; **Fellow for Life, Fellow in Perpetuity, Endowment Fellow, Contributing, Family, Fellow, and Patron**, two tickets per visit plus additional tickets for kids 12–18; **Circle and Benefactor** members, four tickets per visit plus additional benefits. Recorded tour: \$1.

Pick up tickets at the **members express window** at the box office or call Advantix at 241–6000 (service fee). Regular admission (with recorded tour) is \$7, \$5 for students and seniors, free for children 11 and under.

Pharaohs closes Sunday the 14th, and the crowds will likely be heavy during the last two weeks. There is a final **Members Day** on Monday the 8th from 1:00 to 8:00.



Educational Events

Please refer to the program listings for complete details. A comprehensive public programs brochure is available at the museum.

Recorded Tour included in the exhibition ticket price (\$1 for CMA members and children 11 and under, who are admitted free).

Learning Center in the show focusing on Egyptian art and archaeology.

Slide Tape, *Pharaohs*, running continuously in the A-V Center, lower level. The 12:30 art films on Wednesdays and Thursdays also relate to *Pharaohs*.

Egyptian Archaeology Camp located in the lower education level. Drop in anytime to decipher hieroglyphs, make a rubbing, and learn all about archaeology. More deeply involved workshops on Wednesdays and Sundays include Sunday afternoon sessions titled *Make Your Own Mummy Jewelry and Protective Amulets*.

Adult Lecture Series, *Pharaoh and His Subjects: Art and Life in Ancient Egypt*, Wednesdays at 6:00, the 3rd and 10th.

Paid Slide Lectures for Groups

Large groups who would like to experience a one-hour private slide lecture about *Pharaohs* can choose one of these two offerings. Cost for either is \$100; \$25 deposit when booking; call ext. 462 to schedule.

Reviving the Pharaohs: The 18th- and 19th-Century Rediscovery of Ancient Egypt.

Barbara A. Kathman

A Divine Vision: Art from Ancient Egypt.

Nancy McAfee

Special thanks to the sponsors of *Pharaohs*

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A Few Things to Do

The next **Trideca Society** event is an April 27–28 outing to Michigan Modernism, an extensive exposition and sale of 20th-century design at the Southfield Civic Center in suburban Detroit. Other weekend stops include the respected ShawStudio Gallery in Pontiac and the renowned Cranbrook Academy of Art in Bloomfield Hills, with its famous architecture and grounds. The \$250 fee (single occupancy; \$225 double) covers deluxe motorcoach transportation, lodging, baggage handling, all admissions and honoraria, box lunch en route, Saturday dinner, Sunday brunch, and all taxes and gratuities. The trip is being handled by Northcoast Tours at 579–6160.

CMA community arts coordinator Robin VanLear invites **Parade the Circle** fans to volunteer at pre-parade workshops and other preparatory tasks, and/or help on the day of the parade as a monitor, balloon carrier, or line-up assistant. Call parade assistant Nan Eisenberg at ext. 483 if you're interested.

While you're in that helping-out kind of mood, why not stay all summer and volunteer for our annual **Wednesday Evening Festivals**, which begin on June 5. If being helpful at the museum on a summery night appeals to you, as it does to us, you could greet visitors, give information, assist with performance and music audiences, and/or lend a hand in any number of other ways. Call ext. 592 or 593.

The Textile Art Alliance is sponsoring **Fiber Finds**, a sale of members' unique fiber art, April 20, 10:00–4:00, at the Nicholson House, 13335 Detroit Road in Lakewood. Proceeds benefit the CMA textile collection. Call Charlotte Ballas at 835–4836 for more information.

Save the Date: Details are being worked out now for the next Young Friends Scavenger Hunt, to be held Saturday afternoon, May 11. This annual event sends new and current Young Friends members searching for clues in the museum galleries before rewarding them with a casual reception. Details will follow next month. Call Michael Weil at ext. 152 for information.

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Do Not Delay**

Admission to the
museum is free

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216/421-7340
TDD: 216/421-0018
Museum Store
216/421-0931
Beachwood Place store
216/831-4840
Member Hotline
216/421-7340 x295

Gallery Hours
Tuesday, Thursday,
Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays,
July 4, Thanksgiving,
Christmas, and New
Year's Day
Renovated gallery
113, Japanese paintings
and prints

**Museum Cafe
Hours**
Tuesday, Thursday,
Friday 10:00-4:30
Saturday 10:00-8:30
Sunday 10:00-4:15
Saturday 1:00-4:30
**Museum Store
Hours**
Open during all regular
and extended hours

**Ingalls Library
Members Hours**
Tuesday-Saturday
10:00-gallery closing
Slide Library by
appointment only
**Print Study
Room Hours**
Tuesday-Friday
10:00-11:30 and
1:30-5:00

Parking
90¢ per half-hour to
\$7 max. in upper lot
\$3.50 flat rate in park-
ing deck
Free to senior citizens
all day Thursday
Free with handicapped
permit
\$2.25 flat fee every
Wednesday after 5:00
Rates include tax

**For Visitors with
Disabilities**
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available in the north
lobby. Borrow wheel-
chairs at the check
room
Wheelchair access is
via the north door

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ing system** (ask at
the north lobby
check room) for films
and lectures in the
Auditorium and Rec-
ital Hall—funded by
a grant from Society
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Now she
can be
yours

The beloved
bronze *Turtle
Baby* by Edith
Parsons is now
available in a
careful Alvastone
replica, 13 inches
high, at the
Museum Stores.
And don't forget
members receive
a 15% discount!

